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# The Nonconformist Musical Journal.

*A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.*

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THE announcement of Mr. Croger's resignation as Honorary Secretary of the Nonconformist Choir Union has been received with much regret by the many choirs connected with the Union in various parts of the country. We are glad to say that in response to many suggestions, a strong and influential committee has been formed to get up a testimonial to be presented to Mr. Croger as a slight acknowledgement of his very valuable services, and as a token of the esteem in which he is held by all who have had the pleasure of working with him. Mr. Chas. E. Smith, 103, Geldeston Road, Upper Clapton, London, N.E., is the honorary secretary and treasurer. We are sure there are many choirs and individuals who will be glad to contribute. The committee request us to say that Mr. Smith will be glad to receive contributions not later than Tuesday, October 11th, when the fund will be closed.

\*\*\*\*

The annual meeting of the Council of the Nonconformist Choir Union will be held at 27, Finsbury Square, E.C., on Monday, October 31st, at 6.30 p.m., when it is hoped there will be a large attendance.

\*\*\*\*

The decision of the House of Lords on the Scotch Church dispute is causing anxiety in some minds as to the organs in the United Free Churches. It seems that the Free Church minority, who now have control, are opposed to instrumental music in the church, and the question is, will they go so far as to close all the organs. It will be

exceedingly hard on Mr. Carnegie and other donors of organs if that should happen. We hardly believe that this small minority will push their views to that extent, as the congregations would probably rebel in a very vigorous fashion. The dispute is to be greatly deplored; probably Parliament will have to intervene before a satisfactory settlement is arrived at.

\*\*\*\*

Mr. George Henschel, the well-known singer, plays the American organ in Alvie Parish Church, N.B., on Sundays, during the summer. He also helps very considerably in the singing; so much so, in fact, that many of the congregation cease singing that they may listen to his fine voice.

\*\*\*\*

There is usually a difficulty in keeping the choir seats in important churches well filled during the summer months: country cathedrals especially suffer. A new departure has this year been made at Chichester, where two thoroughly good choirs in the diocese (Brighton Chapel Royal and Arundel Parish Church) were invited to occupy the choir stalls while the Cathedral Choir were on holiday. The result seems to have been satisfactory. The only drawback was that one Sunday, owing to a delay on the railway, the Brighton choir arrived half an hour late!

\*\*\*\*

Mr. Fred H. Brown, an electrician, is the inventor of a wonderful instrument which he calls the vibrochord. This music-feeling machine consists of an induction coil arranged to transform the vibrations of a piano or other instrument into electric pulsations, and transmit them through the human body. Wires lead from the musical instrument to the coil, and are

also held in the hands. The feet rest on a metallic plate. The waves of harmony thrill the entire body, the difference in tunes is very perceptible even when thick walls cut off all sound, and favourite airs produce more agreeable sensations than those whose sound is not pleasing to the ear. Music-feeling is now prescribed for insomnia, rheumatism, nervous prostration, and many other ailments.

\*\*\*\*

A curious incident occurred at the parish church, Milton-next-Sittingbourne, on Sunday, September 11th. The vicar published the banns of marriage of a young couple, when a woman got up and said: "I forbid the banns." It was the mother of the would-be bridegroom, who objected on the ground that her son was only eighteen years of age. Immediately after

the mother spoke, the choir sang, "Lord, now lettest Thou Thy servant depart in peace"!

\*\*\*\*

Mr. George Grossmith has been giving an interviewer some information as to how he writes his songs. He says he never sits down for the express purpose of writing anything; ideas come to him at various times, and in all sorts of places, and the difficulty sometimes is how to get them written down before they are forgotten. He says: "I wrote 'He Was a Careful Man' in a railway carriage travelling to Deal, and composed the music on the backs of envelopes on the return journey. The idea of 'The Muddle-Puddle Porter' was suggested to me while waiting for an hour at Bishopstoke Station, and hearing an old porter continually calling out the same monotonous string of stations."

## Passing Notes.



HAT are the essentials of a good hymn? I fancy we have discussed the question before in these notes. But it is always cropping up, and it has just cropped up again in Dr. Gregory's very interesting companion to the new Methodist hymnal, "The Hymn Book of the Christian Church." St. Augustine defined a hymn as "a song of praise to God." But that definition is too narrow for our time, though perhaps correct once. Many of our best hymns contain no direct adoration of the Almighty. Nor is such adoration a prominent feature of the Psalms. Dr. Gregory's view is that a good hymn should be expressed in Scriptural language. I am afraid he would find it difficult to apply that test to many hymns which the Christian Church has, so to speak, taken to her heart. There isn't much Scriptural language in Newman's "Lead, kindly Light." All this talk about defining a good hymn is quite futile. Most of us know a good hymn when we see it. But a specimen is one thing, a definition quite another thing. Let a hymn be simple, direct, rhythmical, marked by religious fervour, and just touched with the haze of a subdued imagination, and I think it will do. But how few can write a really good hymn!

The question of stimulants for singers is another constantly-recurring theme. The late Madame Antoinette Sterling tabooed stimulants entirely. So with Mrs. Mary Davies. "At one time," she said, "I would occasionally take a glass of wine before a concert, thinking it gave me a necessary sustenance; but now I take no stimulant at all, unless a lozenge can be so described." The London habit of profusely providing the artists' rooms with wines and other spirituous liquors is to be deplored. When wine flows like water—as it used to at the dinners of the city companies—there is naturally some danger of immoderate drinking. But, on the whole,

singers are more abstemious than they are popularly believed to be. And it is just as well. As a contemporary reminds us, a medical gentleman once remarked that among those stimulants that could be considered beneficial to singers and speakers there were several that, in his opinion, ranked almost as high as cold water itself. Alcoholic beverages are deceptive, and their beneficial influences, even in moderate use, are doubtful.

I wish some reader of the JOURNAL, who knows something of the subject at first hand, would inform us about what I call "sing-song preaching." I have been reading the life of Dr. Robertson, of Irvine, a famous Scottish preacher, who wrote some fine religious and other verse. There I came across a letter of Robertson's, dated 1886, which has interested me a great deal. A friend, who had been in Wales, and had been struck with the "hwyl" or "sing" of the Welsh preachers, wrote asking him where his brother, the late Rev. James Robertson, of Newington U.P. Church, Edinburgh, had got his "hwyl," which the writer thought was (to express it, as is most easily done, in sol-fa syllables) *me, ray, doh*. In reply, Dr. Robertson said that his brother learned his "song" from Dr. Smart, a Burgher minister of Stirling, of whose "song" in serving the communion tables he (the Doctor) remembered best the following:

Doh	ray	me	ray	doh
He	hath	brought me	into His	banqueting house

Lah <sub>1</sub>	soh <sub>1</sub>	doh	lah <sub>1</sub>	soh <sub>1</sub>
And His	banner	over	me	was love.

The alternation, he says, of this recitation with the "Coleshill" sung by the procession of communicants was very effective, the precentor "lining out" the psalm according to the old custom.

Dr. Robertson goes on to say that in "Coleshill," as sung in a Free Kirk in Iona, he recognised the





tones of the old Ambrosian Chant still preserved, and said to have been brought from the East, and that when he was in Italy in 1842 the priests in the cathedral, chanting the *canto fermo*, seemed to him to be repeating old Dr. Smart, of Stirling. The church music of Cymry and Celt was, he held, older than Gregory, and possibly of Oriental origin, coeval with the first introduction of Christianity, or more likely a native outgrowth of the very musical souls who had their bards and harpers from the oldest time. Yet, on hearing the priests chanting, in 1842, it occurred at once to Robertson that Dr. Smart's "chant" might have floated down from the Romish Church, through the opened gates of the Reformation; and, to go further back, might have come down from the Hebrew into the Christian Church. It seems to me that this opens up an interesting field of inquiry, which, if examined, might yield results that would aid in the elucidation of some historical points. In the meantime I am anxious that some one should tell us if there is still any "sing-song" preaching in Wales.

A reader asks me to tell him something about Hans Sachs, who was second only to Luther in speeding on the Reformation. Hans was a cobbler, and Wagner has identified him with the dawn of the German musical art. But Hans was a poet, a romancist, and a dramatist, rather than a musician. As his *Meisterlieder*—4,725 in number—will testify, he was steeped in that very pedantry which Wagner so mercilessly satirised. The laws of the *Tablatur* were most strict, and, although nobody could be a *meister* unless he had composed a tune or invented a new metre, the efforts of the master-singers were mainly poetical. Their verses were set either to *Volkslieder*, or to one or other of the master-singers' traditional tunes. Sachs himself was the son of a Nuremberg tailor. He was a sturdy companion of Luther, and issued over 200 poetical fly-sheets in support of Protestantism. Of melodies only about thirty are attributed to him, and the authenticity of several is doubtful. Any one who wants to learn more about Sachs should consult Miss Winkworth's "Christian Singers of Germany."

J. CUTHBERT HADDEN.

## Some Humorous Experiences of an Organist.

**S**OME years ago I was spending my summer holiday at a seaside town on the South Coast. The organist of the Congregational Church was a friend of mine, and as I opened the organ when it was built, it was kind of him to invite me to take his place one Sunday, and thus renew my acquaintance with the small two-manual instrument. I readily consented. During the morning service one of the tenors in the choir observed in the congregation, a London musical man, from whom he had a year or two previously taken singing lessons. At the close of the service the singer waited at the front door till his old master came out, and then went for a walk with him. The teacher, in the course of the conversation, remarked upon the choir and the singing generally. He went on to comment on the organist thus: "You seem to have rather a good player at your church. In some respects he is excellent, but his accompaniments need more colouring. Probably being tied here, he gets few opportunities of hearing other players. If I were you I should tell him, the next time he goes to London, to go and hear Mr. X. play at —. He will pick up from him exactly what he lacks." The choir member burst into laughter and said, "Why, it was Mr. X. himself that was playing this morning!"

I once had to conduct a rehearsal in a small town, in preparation for a festival concert to be given in London. Singers from places within ten miles were to assemble there. I arrived early in the afternoon, and after a stroll I turned into a nice little confectioner's shop for tea. An old lady seemed to be the presiding genius at this establishment. She was

exceedingly pleasant and attentive, and certainly very communicative. As she was laying the cloth a wagonette full of young people passed, and the following conversation arose out of that fact:—

"Do you see," said the lady, "those young people driving into town? They are from —, and I hear about 200 singers are meeting here this evening to practice for some big concert in London, and they tell me that some man from London is coming down to drill them in the music."

"Oh, indeed!" was all that I ventured to say.

"Yes, sir," continued the lady; "but it does not follow, because a man comes from London, that he can do it any better than some of the choirmasters in the town here."

"I quite agree with you," I replied.

"I don't know who this man that's coming down may be, but perhaps he is only a duffer, after all," said my hostess.

I began to get rather uncomfortable, so, saying "More than probably he is," I began my tea, and the good lady took her departure into another room. Whether she ever discovered that she had been talking to the "duffer" I do not know.

Upon one occasion I was presiding at the organ at a wedding where the bridegroom was an American. He was in the vestry some time before the hour fixed for the ceremony, and so was the minister and myself. I had never met the bridegroom before; I was therefore rather astonished when he beckoned me on one side, and asked me confidentially whether he ought to kiss the bride immediately after the ceremony! I told him I certainly should if I were he. He afterwards consulted the minister on the same point, and he advised him *not* to kiss

his bride till they arrived at the house where the reception was to be held. It was very ludicrous, a man asking complete strangers whether he ought to kiss his wife!

What rogues there are in the world! The secretary of a country church in Yorkshire wrote me some years ago to go to a music warehouse in a suburb of London, and inspect an organ which had been offered them at a very cheap price, and which they thought would exactly suit them—in fact, they had almost agreed to purchase, but someone suggested they should first get the opinion of a practical organist. I went to the place indicated, and said I had come to see the organ about which they had been in correspondence with Mr. — of —. The proprietor of the establishment began at once to "crack up" the instrument, saying it had not long been built, was a great bargain at the price (about £200, I think), and it was altogether a chance seldom met with. I was then taken into a stable at the back, and there was an old wheezy organ fit for nothing but firewood. I tried it and examined it, and found it utterly worthless. Up to this point the owner did not know who I was; he probably thought I was one of the people from Yorkshire. I gave him my card, and I stared hard at him with a look which meant, "You are a thief, and would take in your own father if you could." His face was a picture. Instantly he changed his tone. The instrument was not suitable for the Yorkshire chapel. The price named was what he *asked*; he did not expect to get nearly as much, etc., etc. He apologised profusely. After giving him a pretty severe talking to, and a threat to expose him if I happened to hear of him trying such a swindle again, I left, and reported to my Yorkshire friends the result of my visit.

A well-known and most accomplished organist

(now dead) once gave me a very exciting evening. In return for several kindly acts the church at which I was organist was lent to him for the purpose of giving a recital and sacred concert. He secured the gratuitous help of three of the leading singers of the day, and a very interesting programme was prepared. On the morning of the day on which the concert was to be given, the organist came to me to say that he was in serious financial difficulties, that he was leaving for a tour in America very early on the following morning, sailing from London, and, worst of all, that he had heard that bailiffs were going to arrest him that evening. "What can be done?" he enquired. To tell the truth, this was a state of affairs that I did not care to be mixed up with; but the recital concert was in my church, and I had practically the management of it, so there was no getting out of it then. After discussing the matter, it was decided that the organist was to come to the church at 4 p.m., that chairs were to be placed all round the organ stool, and the sidesmen instructed not to allow any one to climb over these chairs; and, finally, the organist was to remain in the building till one or two o'clock in the morning, when the bailiffs whom he feared, would probably be at home and in bed. Nothing happened to disturb the evening's proceedings. I balanced up all accounts the same night, handing over a very considerable balance. The next day I heard that the organist did not leave the church till the early morning as arranged, and then made his way direct to the ship for America. Two days later I received a postcard: "Off Dover.—Dear X.—Safe! Many thanks.—Yours ever, —"

I was engaged to open a two-manual organ at a chapel in a Midland town. When I arrived there and saw the programme, I found the organ was described as having *ten* manuals and pedals.

## Organ Blowers.



THE organ-blower's days are drawing to a close. The time seems to be rapidly approaching when every little box of whistles will raise its own wind by electric or hydraulic power, as the largest organs do now, and one more of the minor objects of the world's jocularly will have disappeared in the limbo of the past. The organ-blower has done good service in his day, and if he has not been sadly maligned, he has generally been fully aware of it. If the organist's testimony may be relied upon, the man at the pneumatic pump-handle has always enjoyed a proud consciousness of his public importance as a collaborative artist. It may, or may not, be true that one of "the brethren with a supple spine," as Holmes dubbed them, once insisted on Handel's recognising him as a joint performer before he would be persuaded to blow; but it seems certain that a good many of the craft have had an opinion of their own share in the great art of organ-playing

very well illustrated by the familiar story about Handel's blower.

What there is in the function tending to foster egotism it has puzzled a good many to understand, but there seems to be no doubt that at least a great many of the fraternity have been animated by a very lofty ideal of their functions; and perhaps after all it is not very inexplicable. There is no denying the real importance of the blower's part of an organ performance; the blower is for the time being really the master man, absolutely indispensable. The organist may manipulate his keys and stops ever so skilfully, but after all it is not he who practically makes the music. He only prepares the way along which the blower's energies are to drive the sonorous blast. The organist opens the gates, so to speak. It is in the most literal sense a joint performance, and the man whose muscular energies are stimulated by a rising tornado of harmony, and who must exert himself more and more vigorously exactly in proportion as the glorious hurly-burly



gathers strength and volume, surely ought to be excused if he becomes himself a little inflated and feels that his share in the great work of musical storm-raising is entitled to some recognition. It is his panting exertions that give the very breath to the tempest; his own muscles are actually taking a responsive and responsible part in it all. He must pump mightily with the soaring of the mighty crescendo, so softly and smoothly with the wailing of the long-drawn melody, and pause when it droops and diés down in silence. The simpler the man—especially if he be endowed with some musical sensibility—the more likely he will be to enter into the work, and to identify himself with the man on the other side of the big box.

It is a bit of very human nature, indeed, for the poor man at the pump-handle to try and perk himself up alongside the man at the keyboard, as he is said so often to do. But Mr. Hadden, who has written on the subject as an organist of long experience, has another way of explaining it. He points out that at one time the blower and the organist were actually identical. The blower was the organist, or, rather, the organist was the blower. Purcell, who was organist at Westminster Abbey, and lies buried under the organ there, was, we are told, always referred to as the organ-blower in official documents. From this it seems that the man at the pump-handle must be regarded as performing a delegated part of the organist's functions. Thus the traditions of the profession have helped to identify the humble individual who works the pump with the rather 'aughty and harbitrary gent who "presides" over the keys and stops, and who has been so given to making a joke of the bumptious pretensions of his muscular colleague. There would seem to be few blowers who have not at some time or other been made the butt of ridicule. Thus, Dr. Spark, formerly organist to the Corporation of Leeds, in his reminiscences tells of a blower, a semi-idiotic man, as many of these pump-handle professors seem to have been, who followed him about whenever he could get information of the Doctor's engagements, which were numerous in the East Riding of Yorkshire, and always, by hook or crook, managed to supplant the regular hands. "Shortly before I began the recitation," says the narrator, "he would come to the organ-pew, put his head round the corner, and astonish me by saying, 'It's all right, doctor, I am here, and there's sure to be a good performance between us.'" Some of these stories are humorous enough, but the humour certainly is not always on one side, and occasionally it looks as though the narrator of the story against the blower was incapable of recognising what was probably only a scintillation of wit in the subordinate. Surely it was a conscious wag who is said to have inscribed on the back of the instrument at which he officiated, "This organ was inaugurated by So-and-So (the blower), with the assistance of So-and-So (the organist)." Yet it has been given as though the inscription had been made seriously.

And, by the way, there is another story which, though no blower was concerned, may yet be given as illustrating a similar inability in our organist to recognise humour that was directed against him-

self. If it had been recognised, the incident would hardly have been given as an instance of want of humour. The blowing apparatus was out of order, and this is the announcement the parson made:—"Brethren, the bellows has broken, and the organist can't play. Let us therefore rise and sing 'Praise God, from whom all blessings flow.'"

Apropos of broken bellows, the organist before mentioned tells as a fact that some years ago the choir and organist of a Dublin church were startled one Sunday morning during the singing of a hymn by the blower calling out in a hoarse whisper: "Sing like devils; the bellows is busted." Bellows "busting" is one of the mishaps to which an instrument is liable with a blower with more muscle than experience or discretion. Strange as it may seem, there is some little scope for the exercise of judgment even in organ-blowing, though it cannot be much, or Dr. Sparks would not have entrusted the success of so many of his performances to a "semi-idiot," nor would the dull-witted have been so often selected to blow the bellows. Perhaps the capacity for doing exactly as they are told is the great desideratum for organ-blowers, and hence it may be that the weak-minded have been so often selected. A London organist, standing high in his profession, recently asserted that the best blowers he had ever had had been slightly idiotic. How exactly to account for it he did not know, but he declared it to be a fact. It was Brunell, if we remember aright, who said that he himself would have made a poor engine-driver. His wits would have been too much occupied with the mechanism of his engine. It is for the same reason, perhaps, that a man with too many ideas of his own makes a poor organ-blower. An anecdote has been told that seems to illustrate this. In a certain church the good man at the pump-handle had been used to insist on being supplied with a list of the music for which he was to blow. But a deputy organist, officiating one Sunday, failed to give one, and the blowing was jerky and intermittent, and now and again failed altogether. Of course, there was an interview afterwards. "Well, sir, what was the service you was a-playing?" asked the delinquent. "Why, it was Calkin in C," replied the indignant organist. "Ah, there you are, sir. You see, I had no music give me, and there was you a-playing Calkin in C, and I was a-blowing Clark Whitfield in G." A similar story has been told of a Westminster Abbey blower, who took a pride in knowing exactly how many strokes of the bellows handle went to certain music. A strange organist one day finished with the Hallelujah Chorus, and took it a little slower than the regular organist would have done. Before he got to the end of it, his wind failed him, and, of course, he wanted to know the reason why. The blower insisted that the proper amount of wind had been given. "Do you think I have blowed that there chorus all these years and don't know how many strokes o' the bellows go to 't?" he asked. It would not have been very surprising if that organist should ever after have had a preference for a slightly idiotic blower—unless, indeed, he came to the conclusion that on that occasion he had had one.—*The Globe.*

## Music at Elgin Place Congregational Church, Glasgow.



THE churches of the Congregational body are not, as a rule, the popular churches of the Scottish towns and cities—the traditions of the Presbyterian form of church government being too strong to allow a break from associations which have been, for generations, cherished possessions. Since the amalgamation of the Evangelical Union Churches with the Congregationalists the membership has been very largely increased, and the preaching power has been enhanced by the accession of Rev. George Gladstone and other worthy workers. With the return of Dr. Hunter to his former charge (Trinity Church) the city of Glasgow has again in its borders a preacher of powerful attractiveness.

Elgin Place Church has in its pastor, Rev. J. Ambrose Shepherd, D.D., a preacher of extraordinary ability, having a passion for reaching the thoughtful young people who respond to his winsome message to such an extent that the church is filled on Sunday evenings with just such a congregation as is desired by an earnest minister.

On the occasion of our visit we found a long queue of young folks extending for a considerable distance from each gallery door, and comprising some hundreds in number. A more orderly crowd one could not desire, and at the appointed time (leaving ample opportunity to be seated before the service commenced) the long lines slowly moved in with an absence of crush which was a welcome contrast to some similar admissions which could be named.

At the commencement of the service every seat in the building was occupied, including some few in the pulpit and on the pulpit stairs. The hymn-book used is the (English) Congregational Hymnal, familiar to the writer in form and substance, but a new book as far as the opening Collect, "We bow in prayer" (No. 71), was concerned. This was taken much slower than is usual, and with much more

expression. One was greatly impressed with the worshipful rendering of the simple piece, which was sung with admirable taste by the choir, a feature in which the congregation were also happily successful. A slight *accel.* at "Oh, hear our prayer, accept our praise," was a decided improvement, and the whole was a fitting prelude to a service which will live in the memory as in many respects ideal.

The hymn before the lesson was No. 523, "Again as evening's shadow falls," sung to "Staincliffe," with a full body of sound. In the reading of the lessons, Dr. Shepherd displayed a wholesome

freedom which attracted attention and retained the interest of his hearers throughout. The prayers—comprehensive in scope and sympathetic in utterance—were no perfunctory performance, but had "heart." The Chant (71) was taken to Smart's setting, and although unfamiliar to some of the visitors in the congregation, was well led by the choir, and ably accompanied by the organist, who introduced some pleasing variations in his accompaniments. The anthem was J. H. Maunders' "Praise the Lord, O Jerusalem" (No. 98), which was taken by the choir almost alone. The *tempo* was again slower than usual, but the general effect was not at any dis-



MR. HAROLD RYDER.

advantage in consequence. The expression was very good, alike in the *ff* and *pp* passages, and the "attack" particularly clean and sharp. The soprano solo was well rendered, and the unison passages in the *moderato* movement called for a special word of praise.

The sermon on Daniel was well chosen for the edification of the young people present, and its composition and happy delivery went far to explain the hold which the pastor has over the crowded congregations which gather from week to week.

Hymn No. 186, "Rest of the weary," was sung in excellent congregational fashion, and the service appropriately closed with Hymn 379, "Though lowly here our lot may be," to



# Lift up your heart.

1

Chorus.

by ARTHUR BERRIDGE.

*Allegro. ♩ = 132.*

Key G.

*f* Re-joyce! *ff* Re-joyce! *fff* Re-joyce!

*mf* *cresc.* *ff* *f* *ff* *ff*

Re-joyce, the Lord is— King! Re-joyce! Your Lord and King a-dore; Mor-

*f* Re-joyce!

*cresc.* *ff* *p*

tals, give thanks, give thanks, and— sing, And tri-umph ev-er—more; Lift

*cresc.* *ff* *p*

up your heart, Lift up your voice, Lift up your heart, lift up your voice,

*ff* *mf* Re -

s : m	f :	:	:	s	s :- m	f : r	m : d	r :
m : d	r :	:	:	d	d :- d	t, : t,	d : d	t, :
:	: r	m : d	r : s	s	s :- s	s : s	s : s	s :
:	: t,	d : m,	s, : m	m	:- d	r : s,	d : m,	s, : s,

Re - joice! Re - joice, a - gain I say, re - joice.

*mf* *f* *rall.* *ff*

joice! *f* Re - joice! *rall.* *ff* *D.t.*

s : s	d :	:	:	s	s d'	:- d'	d' : t	d' :-	:- d'
s, :	s, :	:	:	d	rs	:- s	f : f	m :-	:- :
m :	m :	:	:	s	s	:- ta	t m' : r'	d' :-	:- :
d :-	:- s,	m :-	:-	re	rs	:- s	s : s	d :-	:- :

Je - sus the Sav - iour

*f*

d' :-	:- d'	d' :-	:- d'	d' :-	:- t	d' :-	:- d', d'	d' : d'	., d'   d' : d'
:	:	:	:	:	:	:	:	d' : d'	., d'   d' : d'
:	:	:	:	:	:	:	:	d' : d'	., d'   d' : d'
:	:	:	:	:	:	:	:	d' : d'	., d'   d' : d'

*a tempo*

reigns, The God of truth and love: When he had purged our stains He

[illegible]

up your heart, lift up your voice, Re - joice! Re - joice! a -

*mf* Re - joice! *f* Re - joice! *rall.*

*mf* *f* *rall.*



- gain I say, re - joice.

s : f | m : s | d' : - | - : d' | d' : - | - : d' | d' : - | - : d' | d' : - | - : d' }  
 d : t, | d : t, | d : - | - : d' | d' : - | - : d' | d' : - | - : d' | d' : - | - : d' }  
 s : s | s : f | m : - | - : | : | : | : | : | : | : }  
 m : r | d : s, | d, : - | - : | : | : | : | : | : | : }

*a tempo* *rall.*

*p a little slower* *mf*

His king - dom can - not fail: He rules o'er earth and

*p a little slower* *mf*

He rules,

d' : - | - : m | m : - . r | d : d | t, : - | - : t, | l, : t, | d : l }  
 : | : d | d : - . t, | l, : l, | se, : - | - : se, | l, : se, | l, : l, }  
 : | : d | d : - . r | m : m | m : - | - : m | m : r | d : re }  
 : | : l, | l, : - . t, | d : l, | m, : t, | m : r | d : t, | l, : f, }

*p meno mosso.* *mf* *f*

heav'n; The keys of death, of death and hell, Are to our Je - sus

*f* The keys of death and hell,

se : - | : m | l : - . s | f : l | s : - . f | m : s | f : m | r : d }  
 t, : - | : se | l, : - . l, | l, : l, | r : - . r | d : r | d : d | l, : l, }  
 m : - | : m | m : - . m | f : m | r : - . s | s : r | f : s | r : r }  
 m, : t, | m : r | de : - | r : d | t, : - | d : t, | l, : s, | f, : fe, }

*Tempo 1<sup>o</sup>*

*mf* givh: Lift up your heart, lift up your voice, Lift up your heart, lift

*f*

*Tempo 1<sup>o</sup>*

*ff*

*mf* *Tempo 1<sup>o</sup> cresc.*

*ff*

{ s :- :s s :m f : : : :s s :- .m f :r  
 t :- :m m :d r : : : :d d :- .d t, :t,  
 r :- : : : :r m :d r :s s :- .s s :s  
 s, :- : : : :t, d :m, s, :m m :- .d r :s, }

*mf* up your voice, Re-joice! Re-joice! a - gain I say, re -

*f* *ff*

*mf* Re - joice! *f* Re - joice! *ff*

{ m :d r : : :s, d : : s :s s :f m :s  
 d :d t, : :s, s, : :d d :t, d :t,  
 s :s s : :m m : :s s :s s :s s :f  
 d :m, s, :s, d :- :s, m :- :f m :r d :s, }

*accel.*

joice! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, A -

*accel.*

*accel.*

{ d' :- :d .,d d :- d :d .,d d :- d :d .,d d :d r :-  
 m :- :d .,d d :- d :d .,d d :- d :d .,d d :d d :t,  
 m :- :s .,s l :s f :l .,l s :f m :s .,s f :m s :-  
 d, :- :m .,m f :m r :f .,f m :r d :m .,m r :d s, :- }

men. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, A -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah, A - men.

lu - jah! Hal - le - lu - jah, A - men.

*rall.*

*rall.*

*rall.*



"Treves"—a fitting climax to the appeal of the sermon. The stanza—

"To duty firm, to conscience true,  
However tried and pressed,  
In God's clear sight high work we do  
If we but do our best,"

was, in its whole-hearted rendering, a testimony to the practical effect of the preacher's message. Dr. Shepherd (who lately received the D.D. degree from Glasgow University) is worthy of association with his eminent predecessors.

The portions of the service for which Mr. Harold Ryder, the talented organist and choir-master, had been responsible had been rendered in such a delightful spirit of worship that a little talk at the close of service was pleasurably anticipated. The organ is a large three-manual, by Willis, re-erected and improved two years since. Mr. Ryder, who hails from Yorkshire, has been in musical work since the age of thirteen, when he became a pupil of Dr. Spark, at Leeds. Victoria Road, Leicester, was the scene of his first appointment, which he gained by examination, although over seventy applicants entered for the post. Here were spent three years of happy service, rendered of definite value by the kind interest displayed by the choir-master, the late Mr. Samuel Cleaver, whose kindness of heart in many directions met with a wide appreciation. Mr. Cleaver's business duties called him to various towns in the Midlands, and when a cathedral city formed his destination, the

young organist was taken along with a view to enlarging his knowledge. A year of study in London followed, Dr. E. H. Turpin being the tutor, together with Dr. C. J. Frost. From these masters Mr. Ryder acquired a facility in execution which is in evidence to-day. The hard work in London caused a breakdown, and a year was spent at Exeter (Southernhay). From there he went to Glasgow, where he has remained for twenty years at his first appointment. In addition to his work at Elgin Place, Mr. Ryder is organist at the University (afternoon service), where a new Lewis organ is to be erected. Messrs. Lewis also built the fine three-manual organ for the last Glasgow Exhibition, and the instrument is now in the Art Galleries, with Mr. Ryder as a frequent player. The favourite instrument with our friend is the fine four-manual organ at St. Andrews Hall, which we had the privilege of hearing him play. Entering into the musical life of the city in a thorough fashion, Mr. Ryder finds great pleasure in his various appointments—his only regret being perhaps that a little more advanced service with solos, etc., is not welcomed by the church authorities at Elgin Place. There is many a church south of the Tweed that would not only welcome Mr. Ryder, but also any programme he wished to introduce, and although he does not mention any likelihood of returning to England he is the sort of Nonconformist musician that would be a welcome addition to the metropolis.

## Who Wrote the Tune "Montgomery"?

BY J. R. GRIFFITHS, MUS. BAC.



IS there such a thing as fashion in hymn-tunes? The question is not altogether an inapt one when we find that a tune like Montgomery is gradually falling into disuse, while others of precisely the same type—Wareham, for instance—still find a place in present-day hymnals. Whatever the cause for this may be, it is not our present purpose to enquire. But we may say in passing that we were pleased to find the tune in the Baptist Hymnal (1900), and in the recently issued Wesleyan Hymnal, an example which we hope will be followed by other Editors when the opportunity arises.

Respecting its origin and authorship, these lie at present in obscurity, though it is hoped the present paper will do something to remove some of the misconceptions which have arisen in connection with this tune. As will be seen presently Montgomery has been ascribed to more than one composer, and it has appeared under various names. The earliest book in which the writer has found it is one which bears the title, "The Tunes and Hymns as they are used at the Magdalen Chapel, Properly Set for the Organ, Harpsicord, and Guittar." This was edited by Thomas Call, the then

organist of the Magdalen Chapel. The date of the book is only an approximate one in the British Museum Catalogue, viz., circa 1760. It states, however, that the book was entered at Stationers' Hall, and armed with this knowledge the writer applied for permission to search the registers there. This being kindly given, he began with 1758—the year the Hospital was opened—and presently found, to his satisfaction, the entry wished for. Here it is direct from the Register:—

JUNE 12, 1762.

Thomas Call.	The whole.	Then entered for his copy.
		The Tunes as they are used at the Magdalen Chapel, properly set for the Organ, Harpsicord, and Guittar.
		By Thomas Call.
		Recd. Nine Copys.

Thus the date of the book is established as 1762 beyond question. The tune under notice is found therein on p. 11. It bears no title, and no composer's name is given. It is styled simply "Tune to the 51st Psalm." There is an ambiguous prefatory notice at the beginning of the book which runs thus:—

"The Publick is here Caution'd To beware of those Tunes and Hymns, that have been Pirated and Reprinted by Phillips, in St. Martin's Court, they being Imperfect as there are in this book—a Dozen of the most Capital Tunes, which are not Contain'd in any other Book; and whosoever shall for the Future, Pirate, or Reprint, any of the Author's Tunes in this Book shall be Prosecuted: nor can any books of the Kind be Depended on, but what are Published by the Organist of the Chapel he only Permitted."

This book contains about thirty-four tunes, only one or two of which have any indication as to who composed them. Thus, whether Montgomery appeared here for the first time as one of the "Dozen most Capital Tunes," or whether the tune was one that had previously "been Pirated and Reprinted by Phillips in St. Martin's Court," we are quite unable to say. What we know for certain is that the tune did appear in 1762, without a title and without the composer's name: and that there is a possibility that the tune appeared earlier. This early appearance we have pleasure in reproducing for our readers:—

O Lord, con - sid - er my dis - tress,  
And now with speed some pi - ty take:  
My sins for - give, my faults re - dress,  
Good Lord, for Thy great mer - cies' sake.

Let the reader observe the first note of the melody—the seventh of the scale—. Also the figured bass, and the similarity of the harmonies to those still in use. We will now refer to subsequent appearances

of the tune. According to my friend Mr. James T. Lightwood, it appeared in 1765 in J. Arnold's "Church Music Reformed." The book is not in the British Museum, but Mr. Lightwood has seen it elsewhere, and says the tune is in the key of D and starts on the seventh of the scale, as above. In 1772 it appeared in the first portion of Thomas Chapman's "The Young Gentleman and Ladies' Musical Companion or Sunday's Amusement" (1772-1774). The tune is given to Hymn LXXXVIII., and is stated to be "Set by Mr. W. Champness." This word "set" evidently means here "harmonized." The tune is still in the key of D and starts on the seventh, but embellished by a trill!

Chapman was Schoolmaster of Saint Martin in the Fields, and in 1775 he published "The Organist's Universal Companion," a book "principally intended for the use of the Parish Church of St. Martin in the Fields." In this we find the earliest example the writer has yet seen of the tune being called by a name. It is found on p. 10 and called "St. George's," and is still in the same key and starts on the seventh. The tune appears similarly in J. Arnold's "Complete Psalmist," 7th Edition, 1779. Singularly enough the tune is not in the 6th Edition of 1769, though Arnold had included it in his 1765 book.

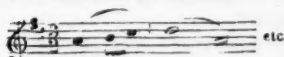
Our next mention of it is highly important, and this in four respects. The tune is found in R. Harrison's "Sacred Harmony" (circa 1780), Vol. II. page 36, where (1) it is called Montgomery, and (2) is in the key of E, and (3) starts on the fifth of the scale, and (4) is not assigned to any composer. The bearing of this last observation will be apparent when we remark that in the following century Harrison was credited by several Editors as having written the tune himself. Now as there are several tunes by Harrison in this work, and in each case they are duly assigned to him, is it likely that he would have omitted to do so in the case of Montgomery? We think not. In fact, seeing that the tune had already appeared in several books and in one at least nearly twenty years previously, there would be all the greater reason why Harrison should be particular in associating his name with Montgomery if the tune were really his. We think this evidence fairly conclusive, that Harrison had nothing to do with the composition of the tune. So far as is yet known, however, he was responsible for the name Montgomery, and for starting on the fifth instead of the seventh of the scale.

We must now briefly refer to other incidents in connection with the career of this tune. In M. Cooke's "Select Portions" (c. 1780), it receives a third name—"Burton," and starts on the seventh. In J. Beatson's "Complete Collection" (c. 1780) it receives yet another name—"Lancaster," and starts on the key note as follows:—

etc.

In "The Hymns, Anthems and Tunes, with the Ode used at the Magdalen Chapel" (c. 1785), we again find the tune in connection with the 51st

Psalm. While in Hellendaal's Collection of Psalms and Hymns (c. 1780) we find the tune styled "St. George's . . . From the Magdalen," and beginning in this startling manner:—



It is worth noting, perhaps, that this book should be dated between 1790 and 1799, inasmuch as the following names appear in the list of subscribers—Mr. Crotch, Organist of Christ Church, Oxford; and Dr. Randall, Professor of Music, Cam. Crotch was not appointed Organist of Christ Church till September, 1790, and Dr. Randall died 1799, showing that the book could not have appeared earlier than 1790 nor later than 1799.

In T. Cecil's "Psalms and Hymn Tunes" (1814), the tune is called St. George's and starts on the key note. In Novello's Psalmist (1835-42), it is called Montgomery, is arranged by S. Webbe, Junr., and starts on the fifth. In J. J. Blockley's Collection (c. 1840) it starts on the key note, is called St. Andrew's or Derby, and is assigned to Stanley. This is the earliest collection the writer has yet seen in which Stanley (1713-1786) is quoted as the composer of the tune, though afterwards it became quite the common thing to attribute the tune to him. On what grounds it is attributed to Stanley, the writer cannot guess. He has looked all through John Stanley's works in the British Museum, and has not found the tune therein. While as for Samuel Stanley, he was not born until about 1767, when the tune was already in print. Blockley doubtless called the tune St. Andrew's, on account of J. Stanley's organistship at St. Andrew's, Holborn.

In J. A. Hamilton's "Sacred Harmony" (1843) it is called Derby, is ascribed to Stanley, and starts on the key note. J. G. Boardman in his "Sacred Music" (1844) styled it Montgomery, the name by which it henceforth came to be called. In the "People's Service of Song" (1850) it is ascribed to Harrison, and this is the earliest instance the writer has seen of Harrison being described as the composer. In the Standard Tune Book (1855), and in the Church Hymn and Tune Book (1858), it is assigned to Stanley. The Sabbath Hymn and Tune Book (1859-61) ascribe it to Harrison, while the Bristol Tune Book (1863), the Sunday School Tune Book (1866), and the "Office of Praise" (1870), assign it to Stanley. The Congregational Psalmist of 1875 astonishes us by assigning it to J. and S. Stanley (!) and the Scottish Hymnal (1879) acknowledges it to Rev. R. Harrison, 1748-1810.

Thus the tune Montgomery. Who *did* write it? The question is not easy to answer when we sum up the evidence and remember that the tune appeared unassigned at least so long ago as 1762: that it was apparently not assigned to Stanley till about 1840, eighty years after its appearance in Call's book: that it was presumably not ascribed to Harrison till ten years later still, viz., 1850: that if Harrison wrote it at all he must have done so at the age of 14: that Harrison himself does not claim it in a book he himself edited: and that the tune is not to be found in any of John Stanley's works as contained in the British Museum. However, be the composer who he may who wrote Montgomery, the tune is well worthy of preservation, and the writer hopes that its strains may long be heard in "Chapels and places where they sing."

## Interludes.

BY CHARLES DARTON.

**I**N the interesting paper by Mr. Franklin Higgs on the "Evolution of the Musical Service" in recent numbers of this journal, reference is made to interludes. Some of your readers may not be fully acquainted with the origin and object of their use. Mr. Higgs says correctly that the object of the interlude played before the last verse of a hymn was to announce to the minister the fact that the final verse was about to be sung, in order that he might be prepared for his part to follow. Of course, however, in our Nonconformist services this would be obviously superfluous; for, as Mr. Higgs says, "we expect a minister to take interest enough in the singing to know for himself when the congregation has come to the final verse." The fact is that the interlude had its origin in the Church of England, and, as I will presently show, there was reason for it in that case. It was introduced into Nonconformist churches merely in imitation of the "Church," just as many other things, good and bad, have been. For instance, the concluding voluntary, as Mr. Higgs points out, was only by degrees

installed as part of the common use. The "Amen" at the end of the hymns also grew from a restricted and often contested use of it at the end of the last hymn only, afterwards extended to all the hymns. In both these and other cases the idea was taken from Established Church usage.

With regard, however, to the interlude, the only reason or excuse for its use in Nonconformist churches that I ever heard of was that it afforded a needed *rest* for the singers—perhaps with the idea of their gathering up their failing energy for a grand final effort! But I fear it is too true, as suggested by certain critics, that some organists liked it because it gave the opportunity for a little display. It was not very unusual for the interlude to be extended beyond all reason, a long, florid passage, showing off the skill of the organist, being played while the congregation was kept standing, waiting to proceed with the last verse. This, of course, to persons of taste was rather disgusting, and would not now be tolerated. But even when suitably and tastefully done, there was no advantage in it, unless, indeed, a rest *was* needed. But if that were the object, why was it played so near



the end of the hymn, rather than about mid-way? The reason is not far to seek, but it is only in the Established Church service that the reason appears.

About forty or fifty years ago it was customary in ordinary parish churches for the officiating clergyman to wear the white surplice while reading the service and lessons, but to preach in the black gown. This involved the necessity for him to retire to the vestry to change his robe, and this he did when he had announced the hymn before the sermon. Then, in order that he might be prepared to re-enter the church, and ascend the pulpit at the proper time—while the hymn was being concluded—the interlude was introduced by way of a signal, as, on hearing that, he would know that the final verse was about to follow, and could time his entry in due order. This is the real origin and use of the interlude, and, as will be seen, it does not apply at all to Nonconformist services, and all other suggestions are mere excuses, and have no foundation in facts.

When the custom of preaching in the surplice became common, of course the use of the interlude was gone, and it was, if not at once, at all events finally given up. I cannot quite remember whether at that time the interlude was used in other hymns than the one before the sermon. I think it was not; but, if it was, it was doubtless merely because customs grow, and the fancy for interludes might have led organists to extend their use. It must have been so among Nonconformists, as at the time referred to it was usual to play them in all hymns.

At that time—some forty years ago—I was organist at a Church of England, and of course played the usual interludes; and when a few years later I became organist at a Nonconformist church, I continued their use, as it was the custom, and they were generally liked. But with the idea that a rest for the congregation would be more useful in a long hymn nearer the middle, I often transferred the interlude to some convenient and suitable point during the hymn, rather than playing it so near the end. And, as it often happens that the last two verses are closely connected, in such cases I either displaced or omitted the interlude. I fear that some organists of that time were not very particular in observing such points, for I have heard long, rambling interludes played between the two final verses which were separated only by a comma! This, of course, was most absurd, but many people failed to notice it, I believe. It would appear that when our chapel authorities realised that interludes were given up in the Established Church, they also followed the lead, as usual.

I may note that Dr. Gauntlett, when organist at Union Chapel in Dr. Allon's time, used always to play a very brief and generally very fine phrase as interlude between the verses of the hymns throughout. He seldom played more than a four-bar passage, and gave it with a swelling tone, sometimes a fine loud burst of harmony, then reducing the organ quickly for the following verse, but never taking his hands from the keys during the whole hymn. The effect was often very striking, and very unlike the soft "prettiness" usually adopted. Used

in this way (I mean Dr. Gauntlett's way), I should almost think the interludes might be reintroduced; but it needs a clever and ready player for this kind of work, and if not done in first-rate style, is better left unattempted.

I fear recollections of "long ago" have led me to extend my remarks to greater length than was due. The interest attached to past customs must be my excuse.

## Recital Programmes.

ROCHDALE.—In Trinity Presbyterian Church, by Mr. B. C. Crossley, F.G.O., on September 6th:—

5th Sonata .. .. .	Mendelssohn
Larghetto (Grand Symphony in D) ..	Beethoven
Prelude and Fugue, A Minor ..	Bach
Allegretto Cantabile .. .. .	Widor
4th Concerto in F .. .. .	Handel
Air with Variations .. .. .	Hiles
Chanson de Matin .. .. .	Elgar
Prayer and Cradle Song .. .. .	Guilmant
March ("Eli") .. .. .	Costa

ABERYSTWYTH.—In the English Congregational Church, by Mr. G. Stephen Evans, A.R.C.O., on August 21st:—

Toccata and Fugue in D Minor ..	Bach
Lied .. .. .	Wolstenholme
Coro Grandioso .. .. .	G. F. Vincent
The Temple March .. .. .	C. Vincent
Berceuse .. .. .	Hollins
Con Grandezza .. .. .	C. Vincent
Finale (En forme d'Overture) ..	Hollins

LONDON.—In East London Tabernacle, by Mr. Edgar A. Smith:—

War March .. .. .	Mendelssohn
Die Antwort .. .. .	Wolstenholme
Andantino .. .. .	Schubert
Largo in G .. .. .	Handel
Improvisation .. .. .	
March from "Tannhauser" ..	Wagner
Lieder Ohne Worte (Nos. 9, 14 and 30)	Mendelssohn
Prelude and Fugue in G .. .. .	Lemmens

LLANDUDNO.—In St. John's Wesleyan Church, by Mr. S. L. Coveney, F.R.C.O., on August 24th:—

Toccata in A Flat .. .. .	Hesse
Largo from New World Symphony ..	Dvorák
Dithyramb .. .. .	B. Harwood
Prayer on the Ocean .. .. .	Wiegand
Storm Fantasia (Calm—Storm—Prayer)	Lemmens
Nocturne in D Flat .. .. .	E. C. Baird
Introduction, Variations and Fugato on Tune "Melcombe" .. .. .	Bruce Steane

On September 7th:—

Offertoire from La Fête de Noel ..	Jules Grison
Symphony and Part of 1st Chorus from "Hymn of Praise" .. .. .	Mendelssohn
Nocturnes in G Minor and E Flat Major	Chopin
Allegretto Pastorale, "Les Fleurs Animées" .. .. .	Kullak
Military March in D, "Pomp and Circumstance" .. .. .	Elgar
"Song without Words," No. 20 ..	Mendelssohn
Hallelujah Chorus .. .. .	Handel

**CAPE TOWN.**—In Metropolitan Wesleyan Methodist Church, by Mr. Walter J. Tilly, July 28th :—

Sonata No. 1 .. .. .	Mendelssohn
"Cantilène Pastorale" .. .. .	Guilmant
"Jerusalem the Golden" (with Variations) .. .. .	Spark
Fugue in C Major .. .. .	Bach
"Andante con Variazioni" .. .. .	Rea
Festive March .. .. .	Smart

**OLDHAM.**—In Wesley Chapel, by Mr. Wm. Lawton, on September 11th :—

Sonata, No. 2 .. .. .	Mendelssohn
Pilgrim's Song .. .. .	Wagner
Salut d'Amour .. .. .	Elgar
Chanson .. .. .	Lemare
March in G .. .. .	Thorne
Andantino .. .. .	Lemare
March .. .. .	Wagner

**STOCKTON-ON-TEES.**—In Baptist Chapel on Sept. 14th, by Mr. Felix Corbett :—

Grand Sonata in D .. .. .	Guilmant
Andante with Variations (from Symphony in D) .. .. .	Haydn
Pastorale in E .. .. .	Lemare
Toccata and Fugue in C .. .. .	J. S. Bach
Spring Song .. .. .	Hollins
Scherzo .. .. .	Hoffman
Star of Eve .. .. .	Wagner-Liszt
March Militaire .. .. .	Gounod

**WYKE.**—In New Road Side Wesleyan Chapel, on Sept. 11th, by Mr. J. W. Burnley :—

Sonata No. 3 .. .. .	Mendelssohn
Introduction, Variations and Fughetta on a Popular Melody .. .. .	J. Wrigley
Andante—"Daybreak" .. .. .	W. Spinney
Offertoire in G Major. Op. 35 .. .. .	Lefebure-Wely

## Nonconformist Church Organs.

### UPPER INDEPENDENT CHAPEL, HECKMONDWIKE.

Built by Mr. J. J. Binns, of Bramley.

Three Complete Manuals, CC to C, 61 Notes, and Independent Pedal Organ, Compass CCC to F, 30 Notes.

*Great Organ.* CC to C, 61 Notes.

Double Open Diapason .. Metal	16 ft.	61 pipes.
(Partly derived).		
Bourdon .. Wood & Metal	16 "	61 "
Open Diapason (Major) .. Metal	8 "	61 "
Open Diapason (Minor) .. Metal	8 "	61 "
Viola .. .. Metal	8 "	61 "
Hohl Flute .. .. Metal	8 "	61 "
Dolce (grooved into No. 6) .. Metal	8 "	49 "
Principal .. .. Metal	4 "	61 "
Harmonic Flute .. .. Metal	4 "	61 "
Twelfth .. .. Metal	2½ "	61 "
Fifteenth .. .. Metal	2 "	61 "
Full Mixture (3 ranks) .. Metal	—	183 "
Posaune .. .. Metal	8 "	61 "
Clarion .. .. Metal	4 "	61 "

*Swell Organ.* Compass CC to C, 61 Notes.

Bourdon .. Wood & Metal	16 ft.	61 pipes.
Open Diapason .. .. Metal	8 "	61 "
Stopped Diapason .. .. Wood	8 "	61 "
Viol d'Orchestre .. .. Metal	8 "	61 "
Echo Dulciana .. .. Metal	8 "	61 "
Voix Celestes (Tenor C) .. Metal	8 "	49 "
Flauto Traverso .. .. Metal	4 "	61 "
Salicet .. .. Metal	4 "	61 "
Flautina .. .. Metal	2 "	61 "
Mixture (3 ranks) .. .. Metal	—	183 "
Contra Fagotto .. .. Metal	16 "	61 "
Corno pean .. .. Metal	8 "	61 "
Oboe .. .. Metal	8 "	61 "
Clarion .. .. Metal	4 "	61 "
Vox Humana .. .. Metal	8 "	61 "

*Choir Organ.* Compass CC to C, 61 Notes.

Violin Diapason .. Wood & Metal	8 ft.	61 pipes.
Viol da Gamba .. .. Metal	8 "	61 "
Dulciana .. .. Metal	8 "	61 "
Lieblich Gedact .. Wood and Metal	8 "	61 "
Lieblich Flute .. .. Metal	4 "	61 "
Piccolo .. .. Metal	2 "	61 "
Clarinet .. .. Metal	8 "	61 "
Orchestral Oboe .. .. Metal	8 "	61 "

The whole of the Choir Organ is enclosed in Separate Swell Box.

*Pedal Organ.* Compass CCC to F, 30 Notes.

Harmonic Bass .. .. Wood	32 ft.	30 notes.
Open Diapason .. .. Wood	16 ft.	30 pipes.
Violone .. .. Metal	16 "	30 "
Bourdon .. .. Wood	16 "	30 "
Principal Bass .. Wood & Metal	8 "	12 "
Violoncello .. .. Wood	8 "	12 "
Flute Bass .. .. Wood	8 "	12 "
Trombone .. .. Metal	16 "	30 "
Trumpet .. .. Metal	8 "	12 "

### Couplers.

Great to Pedal.	Swell to Pedal.
Choir to Pedal.	Swell to Great (Unison).
Swell to Great	Swell to Great
(Sub Octave).	(Octave).
Swell Sub Octave.	Swell Octave.
Swell to Choir.	Choir to Great.
Choir Sub Octave.	Choir Octave.
Tremulant to Swell.	Tremulant to Choir.

### Accessories.

5 Pneumatic Pistons to Great and Pedal Organ (2 Selective).

5 Pneumatic Pistons to Swell Organ (2 Selective).

3 Pneumatic Pistons to Choir Organ.

4 Combination Pedals to Great and Pedal Organ.

4 Combination Pedals to Swell Organ.

3 Combination Pedals to Pedal Organ.

1 Reversible Pedal to Great to Pedal Coupler.

Balanced Cres. Pedal to Swell Organ.

Balanced Cres. Pedal to Choir Organ.

Two of the Pneumatic Pistons on the Great Organ and two on the Swell are on "Binns' Patent Inter-changeable System."

### Summary.

	Stops.	Pipes.
Great Organ .. ..	14	976
Swell Organ .. ..	15	1086
Choir Organ .. ..	8	488
Pedal Organ .. ..	9	180
Couplers .. ..	12	—
Tremulants .. ..	2	—
	60	2730

The Action is Tubular Pneumatic throughout.

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. Barringer.*

### METROPOLITAN.

**MANOR PARK.**—Mr. A. J. Hawkins on September 8th gave an appreciated organ recital at the Congregational Church.

**MILE END.**—The Rev. Edwin H. Ellis, pastor of East London Tabernacle, upon his birthday recently sat in his vestry to receive freewill monies, on behalf of the new Tabernacle organ. Over £80 in cash and promises were presented, leaving only about £25 needed to open the costly new instrument.

**SOUTH TOTTENHAM.**—At the Primitive Methodist Chapel, on Sunday, 11th September, at the harvest thanksgiving, at all three attractive services the choir of twenty-five, and band of eighteen capital performers enhanced the pleasure of the services at St. John's Road, by rendering two anthems and selected harvest music. The preachers were—Rev. Geo. Wood, circuit minister; Rev. R. Richard (Baptist), Mr. S. H. W. Pettitt, Mr. W. G. Ayres, Mr. W. Plumb, Mr. Hill, and Mr. Healey. At the Monday's celebration Mr. J. Bysouth, senr., presided.

**WEST GREEN.**—The Woodlands Park "Men's Own" P.S.A. is a very progressive enterprise. Every Sunday afternoon large audiences attend, and the stringed orchestra of twenty is ably conducted and "coached" by Mr. Percy Williams. On Sunday, September 11th, selections from Haydn's "Creation" were rendered by band and choir, Mr. Wm. Workman taking solos. Dr. Butler Hogan, local medical officer of health, gave a splendid address upon "Abraham Lincoln," or "For God and Humanity," which was much appreciated. The Town Clerk of Fulham (Mr. R. M. Prescott) recently discoursed on "Father Mathew." Madame Barter was then the soloist.

### PROVINCIAL.

**ABERYSTWYTH.**—Large congregations gathered on Sunday morning and evening, August 21st, at Portland Street Congregational Church, on the occasion of the church anniversary. The preacher at both services was the Rev. T. Eynon Davies, of Beckenham, who gave most eloquent sermons. The morning service commenced with anthem No. 45, Congregational Church Hymnal, "O love the Lord," which was exceedingly well rendered by the choir. The hymns were No. 10, 37, 392, and 309, these, and the chant No. 109, to Goss' fine setting in A, were effectively sung by the choir, and heartily joined in by the large congregation; the organist played the following voluntaries: Reverie, Stainer; Tranquillite, Filby; and Marche Triomphale, by Guilmant. The evening service opened with the singing of anthem No. 47, "O Lord, bow down," sung with great expression; the hymns were No. 51, 579, 275 (Welsh tune—Aberystwyth), 554, and the chant 74, to music by Dr. Hopkins; in the course of the service Miss Eveline Gerrish (Bristol), Prof. Dip. I.S.M., sang Liddle's "The Lord is my Shepherd" in a most impressive manner; the organ voluntaries were: Priere, Higgs; Andante, Freyer; and Fantasia in D minor, Merkel. In the afternoon the organist gave an organ recital; solos were sung by Miss Eveline Gerrish; special mention must be made

of the choir's beautiful rendering of Foster's anthem, "O! for a closer walk with God"; the lovely soprano solo, taken by the aforementioned artiste, left nothing to be desired. The whole of the musical portion of the services was under the capable direction of the organist and choirmaster of the church—Mr. G. Stephen Evans, A.R.C.O.

**BESSES (NEAR MANCHESTER).**—The harvest thanksgiving services were held in the Congregational Church on Sunday, September 11th, the preacher, morning and evening, being the Rev. H. P. James, of Greenmount, Tottington. The church, which lends itself admirably for the purpose, was charmingly decorated with fruit, vegetables, corn and flowers. The effect was greatly enhanced by the judicious placing of a number of choice greenhouse plants, again kindly lent for the purpose by Mr. Walter Allen, J.P., of Whitefield, and Mr. R. Maginnis, of Stand, to whom many thanks are due. The services were fully choral, appropriate hymns being heartily sung to well-known tunes. The choir, under the direction of Mr. Lever, the organist and choirmaster, sang the following selection of music: Morning—Introit, "I will go unto the altar of God" (Dr. Gauntlett); Our Lord's Prayer, a setting by A. W. Fletcher; Anthem, "While the earth remaineth" (J. H. Maunders); Offertory Sentence, "He that soweth little" (Barnby). Evening—Introit, "Therefore with Angels and Archangels" (Wm. Smallwood); Our Lord's Prayer (G. A. Blackburn); Anthem, "Sing to the Lord of Harvest" (Barnby); General Thanksgiving (Dr. Naylor); Vesper, "Humbly on our knees" (W. H. Maxfield, Mus. Bac.). There was a good attendance at each service, especially in the evening, and it is evident that the festival still maintains its interest. Collections were made in aid of the Church funds.

**BRADFORD (YORKS).**—The old organ belonging to the Eastbrook Wesleyan Methodists was erected in 1844. It has just become thoroughly renovated and modernised, being provided with an up-to-date electrical blowing apparatus. It has now been re-erected in the new Central Hall, which stands upon the old Eastbrook site, and was formally opened on Tuesday, 6th September, at special services. The cost of improvements is £1,200, and during September and October great efforts are being made, by means of organ recitals and special services, etc., to liquidate the sum needed.

**ENFIELD HIGHWAY.**—The annual choral festival held at Totteridge Road Baptist Church on Sunday, evening, 4th September, was a decided success. The subject selected this autumn was "Spohr's Last Judgment," and Mr. Thos. Spurgeon, the conductor, did excellent service in both conducting his choir of fifty voices and in training them for the event. Mr. Sydney Bentley was the qualified organist, and both solos and choruses were admirably rendered. The hymns by W. W. How, J. S. B. Monsell, I. Watts, M. Luther, and Dean Alford were all appropriate. During the service special solos were well executed by Miss Florence Parnell, Miss Ella Beaven, and Messrs. Thos. Spurgeon, Dowsett, and Chambers, all choir members. Rev. Archibald W. Welch (pastor) preached an excellent sermon.—Mr. F. Spencer-Johnson gospel singer and preacher (formerly of the



American stage), has paid his first visit to Enfield district, and delighted large audiences with his pleasing, impressive songs. Mr. Johnson assisted first at a Sabbath service at the Congregational Church, Enfield Highway, whilst the pastor (Rev. J. B. Jones) was spending his vacation in his own native city, Birmingham, and Mr. Doughty (of Enfield Town) preached. The popular songster, however, has specially distinguished himself in a "nine days' mission" at Totteridge Road Baptist Church, where Pastor Rev. A. W. Welch assisted. Mr. Wm. Olney, the well-known official of the Metropolitan Tabernacle, assisted by Mr. F. S. Johnson, both in addresses and songs, have drawn large attendances both at the morning and evening services of two Sundays. At the young people's afternoon gatherings, and on each week evening "for the people" at 8, juvenile meetings at 6.30, Sankey's and Alexander's popular melodies were used. Mr. Johnson sang at all the services, and Mr. Olney's gospel addresses have been greatly valued.—At the annual harvest festival of the Congregational Church, Enfield Highway, Rev. J. Bedworth Jones (pastor) preached morning and evening, and the newly embellished sanctuary was handsomely decorated with fruit, corn, flowers, etc. Miss Lucy Betts presided at the American organ, and played several voluntaries. There never has been a choir here, although an influential congregation, a comely sanctuary, and a valuable instrument, of its kind, nicely manipulated. A choir of twenty-five is, however, now being organised, and a fund is being raised for a new pipe organ, with two manuals, at a minimum cost of £300. These will doubtless be welcomed.

**PENARTH.**—At Arcot Street Wesleyan Church on Sunday, September 18th, harvest thanksgiving services were held. The preachers were: morning, Rev. W. Fenton; evening, Rev. W. W. Treleaven. The choir gave special music at both services, and in the afternoon, a Cantata entitled "Harvest-tide," by Jamouneau, was rendered, the soloists being Miss Hilda Walker (soprano), Mr. Arthur Pawley (bass), and Mr. Rd. Pawley (tenor). Organist and choirmaster, Mr. A. E. Hallett. The services were very well attended, particularly the evening service, and the collections were £8 above last year, which was considered by all to be most satisfactory.

**PONDERS END.**—The twenty-fifth anniversary of the Wesleyan Methodist Sunday School at South Street Chapel proved of rather more than ordinary importance on Sunday and Tuesday, 4th and 6th September, when the handsome sanctuary was filled. Rev. G. Hall (Edmonton) was the morning preacher on Sunday, and in the evening Rev. Percy Simpson (the newly appointed minister) occupied the pulpit for the first time. The rev. gentleman presided in the afternoon over an attractive musical service, when the teachers and elder scholars rendered solos, duets, and choruses with capital effect. The pastor addressed the assembly. Both at the morning and evening services the scholars rendered a dozen hymns and melodies, issued from *THE MUSICAL JOURNAL* Office. The church organist (Miss Alice Burrows) skilfully accompanied. On Tuesday, September 6th, at the annual public gathering in the same church, G. Hall, Esq. (of Edmonton), presided. Special music was rendered by the efficient choir of thirty members. Recitations were also given, and recitals by Miss Alice Burrows upon the new organ.

**ROCHDALE (LANCS).**—Trinity Church, Rochdale,

are just spending £600 in the reconstruction of the beautiful organ. Mr. Andrew Carnegie, with his usual magnanimity, has promised £300 towards this scheme on the usual conditions.

**SOUTHBOROUGH (NEAR TUNBRIDGE WELLS).**—A special musical service was held in the Wesleyan Church on the evening of August 24th to inaugurate the opening of a new pipe organ, built by Messrs. Sweetland, Bath, and presented to the church by Mr. and Mrs. Alfred Harris and family, in memory of Mr. and Mrs. G. Harris. The occasion gave opportunity for the introduction of the new Wesleyan Tune Book, the hymns selected were taken up with heartiness and good measured swing. The singing was led by the Mount Pleasant Congregational Choir, who also gave an excellent rendering of the two anthems, "O worship the King," and "Praise the Lord, O my soul," with the due observance of the three T's—Time, Tune, and Taste. The chairman, the Rev. G. Osborn, and Miss Dampier each contributed a solo. During the evening the Rev. Cowper Smith gave some amusing reminiscences of what instrumental church music used to be like. The reverend gentleman during his remarks enlarged on the great helpfulness and assistance good singing was, not only to the congregation, but the inspiring effect it has on the minister. At the close of a most successful and enjoyable service, a hearty vote of thanks was accorded to the choir of Mount Pleasant Church and their organist, Mr. G. H. Starmer, for their kind help. A word of praise is due to Messrs. Sweetland, the builders of the organ, for the excellent and artistic results they have obtained from a comparatively small instrument; the quality and contrast of tone is highly satisfactory, whilst the full effect is sonorous and pervading.

**STAMFORD (LINCS.).**—Mr. A. Carnegie has promised half the cost of a new organ at Trinity Wesleyan Chapel, provided the people at the place raise the same sum.

**STOCKTON-ON-TEES.**—The organ in the Baptist Tabernacle was reopened after enlargement and improvement on September 3rd, when Mr. H. Briggs ably presided at the instrument. A recital was given by Mr. F. Corbett on the 14th ulto. His programme will be found in another column. Madame Jeannette Raine was the vocalist. An extra octave to complete the super coupler is a feature of the instrument.

**WALTHAM ABBEY.**—Harvest services were held on Sunday, September 11th, at the Wesleyan church. In the morning Rev. T. G. Atkinson preached, and in the evening the Rev. A. Perry Gill was the preacher. The exceptionally good and large choir of fifty voices led with fine spirit and precision the singing of harvest hymns and tunes, and they also sang the anthem, "Praise the Lord, O my soul," with excellent effect. At the morning service the anthem, "O praise the Lord," was rendered with much success. Mr. W. T. Thompson conducted his well-trained choir, and Mr. J. Thompson (his nephew) very ably presided at the organ. The spacious new Gothic sanctuary, which cost over £6,000, was crowded. In the afternoon a service of song, "Farmer Gibson's Harvest Thanksgiving," was rendered by the choir, Rev. A. P. Gill presiding.—For the benefit of the Renovation Fund of the chapel and schools and vestries of Paradise Row Baptist Chapel, Waltham Abbey, a musical evening of much excellence was provided on Thursday, September 8th, in the schools adjoining the chapel, by which means the desirable fund was helped. The new pastor (Rev. Albert Wood-

ward) ably presided, and gave an interesting statement concerning the progress of each department of usefulness. An excellent programme was admirably executed, and reflected credit upon every executant. Mrs. Benstead very ably gave all the pianoforte accompaniments. Mr. A. Kennedy, in consideration of ten years' capable honorary services as choir conductor, has received a further presentation—this time from the church—consisting of a mahogany music-stand, with silver plating.

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*David and Jonathan.* An Oratorio. By Charles Darnton. 2s.—This is probably the most ambitious of Mr. Darnton's many productions, and we are inclined to think it is his best. The movements are more fully developed than usual, and are correspondingly more interesting. Some of the numbers are exceedingly effective. The solos are laid out for Soprano, Contralto, Tenor, Baritone, and Bass.

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*The Song of the Angels.* A Short Cantata for young people.—By Chas. Darnton. 1s.—Quite simple, of course, but singable and effective, and well adapted for its purpose.

## LEARNING TO WRITE MUSIC.

FOR some strange reason, very few teachers give any attention to training pupils to write a good "musical hand," whereas the matter is one of great importance. In the public schools writing goes hand in hand with reading, and so it should be with reading and writing music.—Many teachers never bring this matter to the notice of their pupils at all, and we find advanced pupils who have had lessons for four or five years who are utterly unable to turn out even a few bars of passable musical "copy."

Aside from the importance of being able to write or copy music neatly and legibly for practical use is the educational value to the pupil of copying music. Give even the youngest pupils copying exercises after they have had lessons for six months, and it is remarkable how the copying of notes and rests and signs of expression fastens them on the memory and leads the pupil to study and remember their significance. These copying exercises take no time from the lesson whatever. Hand your pupil a sheet of music-paper and ask him to copy a page of the lesson which has been assigned him for the next week; when he brings it, but a few minutes will be required to point out his errors, and it is astonishing how a few months of these copying exercises will develop accuracy in a pupil. When he is obliged to make an exact copy of a piece of music, with signature, notes, rests, bars, double bars, tempo marks, signs of expression, etc., he will observe things in it he never saw before, and will begin to look at music from an entirely new standpoint.

The advantage to a musician of writing music legibly is of great practical importance also. To write rapidly and legibly is quite difficult, and should be cultivated from childhood just as ordinary penmanship is. Take a few minutes weekly and show your pupils how to copy music, and it will be time well spent.

## To Correspondents.

C. F.—We regret we cannot adopt your suggestion. Thanks all the same.

R. H. J.—We returned your anthem by post. It shows ability, but it is patchy, and does not go smoothly. Try again and you will soon do better.

A. A.—We should suggest a Gamba on the Great Organ.

D. S. B.—It would cost about £20.

The following are thanked for their communications:—W. B. (Northampton), C. F. D. (Gainsborough), T. T. (Cardiff), W. B. (Hull), F. C. J. (Penrith), T. M. (Dulwich), E. E. (Cork), R. D. (Exeter), T. A. (Deal), W. R. (Chester), F. H. (Tiverton), C. S. (Peterborough).



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March of the Wise Men. W. Henry Maxfield, Mus. Bac., F.R.C.O.

January, 1904, contains—

Alla Marcia. Jas. Lyon.  
Cantilena Notturno. E. H. Smith, F.R.C.O.

March, 1904, contains—

Postlude. Herbert Sanders, F.R.C.O.  
Reverie. A. G. Colborn.

May, 1904, contains—

Grand Choeur. E. H. Smith, F.R.C.O.  
Fantasia in A Major. W. H. Maxfield, Mus. Bac., F.R.C.O.

July, 1904, contains—

Romanza in E-flat. W. Henry Maxfield, Mus. Bac.  
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